Elvis and Ein Heldenleben

Dear Friends and Supporters of the Yakima Symphony Orchestra:

The final month of the Rosemary A.C. Gottlieb 2018–19 Season and our year-long celebration of heroes is upon us. We hope that you have enjoyed our musical journey together thus far and we hope to see you at the final two performances of the season.

On May 11th, guest conductor Michael Butterman will lead A Tribute to Elvis starring Kraig Parker. Elvis Presley was, of course, the king of rock n’ roll. As such, there are a lot of people these days performing Elvis tribute shows with symphony orchestras. It could be said, however, that Kraig Parker is the king of these tribute artists! So don’t be a hound dog, put on your blue suede shoes and come to the concert. It’s now or never!

Finally, on May 25th, we will conclude the season with the most heroic piece of all: Ein Heldenleben (A Hero’s Life) by Richard Strauss. This orchestral tour de force is one of the greatest and most difficult pieces in the entire repertoire and will surely show off the wonderful collective talents of the Yakima Symphony Orchestra. While everyone in the orchestra will be demonstrating their virtuosic skills, none will be spotlighted more than our wonderful concertmaster, Denise Dillenbeck. Ein Heldenleben features the longest and most difficult concertmaster solo in the standard literature. This grand finale will begin with Tchaikovsky’s 1812 Overture, another piece celebrating the defeat of Napoleon, and will also include the Piano Concerto No. 2 by Shostakovich, a Russian musical hero in his own right. For this piece we will feature Moscow-born pianist Natasha Paremski, one of the piano world’s fastest-rising stars.

We look forward to seeing you on May 11th and May 25th at the Capitol Theatre for A Tribute to Elvis starring Kraig Parker and Ein Heldenleben!

Sincerely,

Lawrence Golan
The Helen N. Jewett Music Director
Yakima Symphony Orchestra
Lunch With Lawrence
Friday, May 24 • 11:30am – 1:00pm
Zesta Cucina Restaurant, $25
Join Maestro Lawrence Golan for a light lunch and convivial conversation about the pieces and composers featured in the YSO’s Ein Heldenleben (A Hero’s Life) concert on May 25. Please contact the YSO office (509-248-1414) or info@ysomusic.org to place your ticket order.

Open Rehearsal
Saturday, May 25 • 10:30am–1:00pm
The Capitol Theatre
See the final touches being put on the evening’s program! Our dress rehearsals for The Yakima Valley Classical Series concerts at the Capitol Theatre are open to the public, and FREE to those who bring a canned food donation to benefit Northwest Harvest. Cash donations to the YSO are also welcome. Ideal for families and for other patrons unable to attend evening concerts.

ConcertTalk
Saturday, May 25 • 6:25pm
In the Capitol Theatre
Main Performance Hall
Join YSO Principal Horn Jeff Snedeker before the YSO’s Ein Heldenleben (A Hero’s Life) concert for an inside look at the evening’s program. Dr. Snedeker’s extensive knowledge of music and entertaining style of presentation bring the music and the circumstances of its creation to life.

From the Executive Director
From the conclusion of our 2018-19 season finale, Ein Heldenleben, to the first notes of next year’s opening “Great Ladies of Swing” program, the YSO office will be staying busy. After the May 31st deadline for current subscribers to guarantee their existing seats, we will begin seating new subscribers and re-seating returning subscribers who have asked to change seats, and subscription tickets will be mailed in July before single tickets go on sale in early August. We’ll also be working to prepare for the upcoming season, from music preparation in the orchestra library and confirmation of sponsorships to creation of the season program book and promotional materials.

Those who have not yet subscribed for next season should be aware of a couple changes that will occur in the coming months. First, as our costs continue to increase, YSO will be increasing single-ticket prices by one dollar at each price level for the 2019-20 season. This means that our lowest adult ticket price will be $10 and our highest will be $60; our $5 ticket price for students and children will not change.

Another change that will affect both subscriptions and single tickets starting July 1st is a reconfiguration of the Capitol Theatre’s "Patron User Fee." This fee is part of the cost of each paid ticket, and it is passed along directly to the theater to fund ongoing physical maintenance of the building. Four years ago, when we lowered ticket prices, YSO eliminated all per-order processing fees and absorbed this $1-per-ticket fee into the ticket price. Since that time, the theater has upgraded their ticketing system and restructured how this fee is collected from YSO; but they have recently concluded that it is necessary to return to a $1 add-on fee per ticket. Unlike four years ago, the ticketing system is no longer structured in such a way that YSO is allowed to absorb this extra dollar into the pricing of each ticket; so, beginning July 1st, every ticket for each seat purchased will show an additional $1 fee charged beyond the advertised ticket price. This means our new $10 Section C single ticket will actually cost $11; and it means each “YSO Capitol Series” 11-concert subscription will cost $11 more on July 1st than it did June 30th, so there is another reason to subscribe early! While we regret that our ticket prices will no longer reflect the total cost of the ticket, our entire community will benefit from the Capitol Theatre’s enhanced ability to maintain this beautiful professional performance venue well into its second century of operations.

See you at the Symphony!

David Rogers, Executive Director
Yakima Symphony Orchestra

Morgan Stanley
The Bohoskey Group at Morgan Stanley
is proud to sponsor the
Yakima Symphony Orchestra

The Bohoskey Group at Morgan Stanley
3909 Castlevale Road, Suite 100
Yakima, WA 98902
509-454-2330
bret.bohoskey@morganstanley.com
fa.morganstanley.com/
thebohoskeygroup
Affiliate & Partnership Updates

Yakima Youth Symphony Orchestra (YYSO) & Yakima Ensemble for Strings (YES) YYSO.ORG
Bruce Walker, YYSO Conductor
Christy Baisinger, YES! Conductor

The Yakima Youth Symphony Orchestra and Yakima Ensemble for Strings presented their Spring Concert on April 14, sharing the stage with 2019 YYSO Concerto Competition winner Jocelyn Cruz, piano, and the Yakima Valley College Choir and Eisenhower High School Choir, and honoring 14 graduating seniors.

Join the YYSO and YES for their 54th season! Spring auditions for the 2019–2020 season are underway. Next audition dates are May 6 (YYSO and YES), May 13 (YES only) and May 20 (YYSO and YES). Auditions are required. For information, visit the YSO’s website, www.ysomusic.org, and click on the Yakima Youth Symphony Orchestra Affiliate link under the “Connecting” tab. Scroll down to see audition requirements for both ensembles and to link to the audition excerpts for YYSO. To sign up for an audition, send an email to: yyso.yes@gmail.com. Include the information requested on the web page. We will contact you to confirm your audition date and time.

Yakima Symphony Chorus (YSC)
Justin Raffa, Chorusmaster

The Yakima Symphony Chorus concluded our 2018-19 season with a sensational performance of Haydn’s “Lord Nelson” Mass with the Symphony on April 13th, followed by a delightful social event hosted by a member of the chorus. We have welcomed many new members this season, and we look forward to welcoming more when we return to begin rehearsals for the 2019–20 season immediately following Labor Day in September.

If you are (or think you might be) interested to join the chorus between now and then, you can contact chorusmaster Justin Raffa at chorusmaster@ysomusic.org for more information. Or, once rehearsals resume in September, you can drop in almost any Monday evening between 7:00-9:15 in the chapel at St. Paul Cathedral and observe or participate in a rehearsal. Members can commit to the entire season or participate project by project. Our first project will be a program without the full symphony, featuring a major choral work by Washington composer Sarah Mattox based on the experience of Yakima residents in Japanese internment camps during World War II. Later in the season we’ll sing holiday selections in December, opera choruses in February and Beethoven’s Choral Fantasy to conclude the season in May.

Yakima Music en Acción (YAMA)
Jennifer Moultrie, YSO Teaching Artist

In addition to our All-YAMA Season Finale on Saturday, May 4th at 2:00pm at the Seasons, you can hear YAMA Philharmonia students perform at Englewood Christian Church on Wednesday, March 22nd at 7:30pm. Or, if you happen to be in Bellingham on June 8th, Philharmonia will be entertaining the crowds at the Bellingham Farmers’ Market as part of our annual educational trip. Students also will have the chance to work with musicians of the Seattle Symphony, guest conductor Jonathon Heyward, and faculty from Western Washington University and Whatcom Community College.

Enjoy the YSO’s weekly column, forte, published on Thursdays in the Yakima Herald-Republic’s SCENE section (yakimaherald.com) Past columns may be accessed via links on our website, www.ysomusic.org

Meet The Orchestra!

Children learn what they live…
The YSO joins the Yakima Valley Museum on the first Wednesday of each month at 10:00am at their children’s story hour.

May 1: Sarah Thompson, bassoon
June 5: Amanda Simmons, ukulele
July 3: Naomi Johnson, piano

Beethoven Bear and Berlioz Bear preparing to journey to “Meet the Orchestra.”

FIRST FRIDAY BROWN BAG CONCERT SERIES | 2018-19
Presented by Anne Schilperoort, YSO Principal Keyboard
12:00noon @ The Seasons Performance Hall
May 3: Dora Barnes, vocalist, with Anne Schilperoort, piano

SUBSCRIBE TO THE ROSEMARY A. C. GOTTLIEB 2019–20 SEASON
One Thousand and One Nights

Canticus Vocal Ensemble presents “Music by Women”
May 18, 7:30pm
The Seasons Performance Hall
Tickets and information: www.yakimacanticus.com

♥ YSO! Share the experience of live symphonic music with others in our community—bring friends and acquaintances to our concerts, give your tickets to others when you can’t attend and help us tell all of the Yakima Valley what a remarkable treasure we have in our symphony.
From Las Vegas to London, Kraig Parker has been called the ultimate image of Elvis Presley. He has been astonishing crowds for over twelve years with his amazing tribute to the king of rock and roll. All ages are shook up by Parker’s amazing likeness to Elvis in look, voice, moves and stage presence. There is screaming, there is swooning and there is the obligatory scarf giveaway.

Kraig has been joined on stage by some of Presley’s original singers such as The Jordanaires, The Stamps Quartet and the Sweet Inspirations. In addition, several of Presley’s original body guards, as well as Loanne Parker, widow of Colonel Tom Parker, have welcomed Kraig as a premier tribute to Elvis and a good friend. Even critics have stated this is as good as it gets...”Elvis would be proud!”

Prior to performing as Elvis, Kraig led various rock bands and recording projects, but he never seemed to find his niche in the music business until he donned a rhinestone jumpsuit and portrayed the king at an office party. From then on, he knew he was meant to play the role of Elvis Presley. Since forming the project in 1996, Kraig has toured his Royal Tribute Band and Orchestra around the world in major venues, such as sports arenas, concert halls, performing arts theatres, casinos and fairs.

*The Times of London*, August 2004, hailed Kraig Parker as the world’s foremost Elvis tribute performer.

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**Kraig Parker**

**Michael Butterman**

Conductor Michael Butterman is recognized for his commitment to creative artistry, innovative programming, and to audience and community engagement. He serves as Music Director for the Boulder Philharmonic Orchestra, whom he has led to national prominence and a performance at the Kennedy Center’s inaugural SHIFT Festival of American Orchestras in 2017. He is also the Music Director of the Shreveport Symphony Orchestra and the Pennsylvania Philharmonic, an orchestra uniquely focused on music education. He just completed his 18th season as Principal Conductor for Education and Community Engagement for the Rochester Philharmonic Orchestra and also recently completed a 15-year tenure with the Jacksonville Symphony, first as Associate and then as Resident Conductor.

As a guest conductor, Mr. Butterman has led many of the country’s preeminent ensembles, including the Cleveland Orchestra, Philadelphia Orchestra, National Symphony, Detroit Symphony and Houston Symphony. Other recent appearances include performances with the Colorado Symphony, Oregon Symphony, Phoenix Symphony and Kansas City Symphony, and summer appearances at Tanglewood and the Bravo! Vail Valley Music Festival.

Mr. Butterman gained international attention as a diploma laureate in the Prokofiev International Conducting Competition. As the recipient of the Seiji Ozawa Fellowship, he studied at Tanglewood with Robert Spano, Jorma Panula and Maestro Ozawa, and he shared the podium with Ozawa to lead the season’s opening concert. Mr. Butterman’s work has been featured in six nationwide broadcasts on public radio’s Performance Today, and it can be heard on two CDs recorded for the Newport Classics label and on a new disc in which he conducts the Rochester Philharmonic and collaborates with actor John Lithgow.
Natasha Paremski

With her consistently striking and dynamic performances, pianist Natasha Paremski reveals astounding virtuosity and voracious interpretive abilities. She continues to generate excitement from all corners as she wins over audiences with her musical sensibility and powerful, flawless technique.

Natasha is a regular return guest of many major orchestras, including the Minnesota Orchestra, San Francisco Symphony, Oregon Symphony, Buffalo Philharmonic and Royal Philharmonic Orchestra, with whom she has performed every year since 2008. She has performed with major orchestras in North America including the Dallas Symphony, Los Angeles Philharmonic, San Diego Symphony, Toronto Symphony and Houston Symphony. She has toured extensively in Europe with such orchestras as Vienna’s Tonkünstler Orchester, Royal Scottish National Orchestra, Tonhalle Orchester and Moscow Philharmonic, and she has appeared with the National Taiwan Symphony Orchestra in Taipei.

Natasha has given recitals throughout Europe, Asia and the Americas, including appearances at the Auditorium du Louvre in Paris, Verbier Festival, Teatro Colon in Buenos Aires and Tokyo’s Musashino Performing Arts Center. A passionate chamber musician, Natasha is a regular recital partner of Grammy winning cellist Zuill Bailey, with whom she has recorded a number of CDs. She has been a guest of many chamber music festivals such as Jeffrey Kahane’s Green Music Center ChamberFest, Sitka Summer Music, and Cape Cod Chamber Music festivals to name a few.

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Natasha began her piano studies at the age of four with Nina Malikova at Moscow’s Andreyev School of Music. She then studied at the San Francisco Conservatory of Music before moving to New York to study with Pavlina Dokovska at Mannes College of Music, from which she graduated in 2007. Natasha made her professional debut at age nine with El Camino Youth Symphony in California. At the age of fifteen, she debuted with the Los Angeles Philharmonic and recorded two discs with Moscow Philharmonic Orchestra.

Born in Moscow, Natasha moved to the United States at the age of eight, becoming a U.S. citizen shortly thereafter. She is now based in New York.

Program Notes

No heroic season would be complete without the most heroic piece of all, Ein Heldenleben (A Hero’s Life) by Richard Strauss. Our season finale will also include Tchaikovsky’s 1812 Overture, celebrating the defeat of Napoleon, and Piano Concerto No. 2 by Shostakovich, a Russian musical hero in his own right, featuring Moscow-born pianist Natasha Paremski, one of the piano world’s fastest-rising stars.

Pyotr Ilyich Tchaikovsky

(April 25/May 7, 1840—October 25/November 6, 1893)

1812 Overture (The Year 1812), op. 49
(1880)

One of Tchaikovsky’s most enduring works, this overture commemorates the 1812 Russian defense of its motherland against Napoleon’s invading army. In 1880, the Cathedral of Christ the Savior, commissioned in 1812 by Tsar Alexander I to commemorate the Russian victory, was nearing completion in Moscow. Nikolai Rubinstein suggested that Tchaikovsky write a work for the occasion. He began on October 12, 1880, and finished the piece six weeks later. It was eventually premiered in Moscow on August 20, 1882, outdoors, near the still-unfinished Cathedral.

The music represents specific episodes in this historic battle. It begins with an Eastern Orthodox hymn, O Lord, Save Thy People, played by cellos and violas, perhaps representing the Russian people praying for a conclusion to Napoleon’s invasion. Next, the French national anthem, La Marseillaise, is heard, and then mixed with Russian folk music to represent the two armies fighting. Five cannon shots are heard, and the battle ensues. The Marseillaise is most prominent, but then the French army retreats. The Russian hymn is repeated, interpreted as prayers being answered. The grand finale culminates with more cannon shots and the melody of God Save the Tsar!

As a rousing patriotic hymn, the Overture has subsequently been adapted into contexts other than Russian fighting. The tradition of using it as an accompaniment to fireworks displays
in the USA on Independence Day was initiated July 4, 1974, by Arthur Fiedler with the Boston Pops.

Dmitri Shostakovich
(September 12/25, 1906–August 9, 1975)
Piano Concerto No. 2 in F major, op. 102
(1957)

When he graduated from the Petrograd Conservatory in 1926, Shostakovich was intent on pursuing a dual career as a pianist and composer, but early success with his First Symphony led him to concentrate on composition. In the mid-1930s, politics stymied his output, but he was able to navigate the situation to survive and continue composing. When Joseph Stalin died in 1953, the oppressive conditions under which artistic expression was monitored finally relaxed.

Shostakovich’s second piano concerto was composed for his son’s 19th birthday and was premiered at Maxim’s graduation from the Moscow Conservatory. The woodwinds open the first movement with a joyful theme. The piano eventually enters, finally arriving at a march-like theme. After a long build-up, a peak, and a brief silence, a fugue starts in the piano, almost like a cadenza for the soloist. Eventually, the joyful theme returns, and then the piano takes over, leading the forces forward to an exciting close.

The second movement begins in the strings with a touch of tender melancholy. The piano enters to shed positive light on the melancholy mood. The melancholy music eventually returns, and the piano plays an ornamented version of the original theme. The finale, a lively dance in duple time, is presented attacca. A second theme is introduced by the orchestra in 7/8 time, then played by the piano accompanied by pizzicato strings. New material arrives in complicated scale exercise patterns, rumored to be a joke for Maxim’s graduation. These three ideas are then developed before a final statement of the 7/8 theme and a breathless, joyous end to an uplifting piece. The release of tension from Stalin’s rule is palpable, a wonderful outpouring of relief and happiness.

Some critics have dismissed this concerto as a less important work, and the composer himself apparently made some disparaging comments about it, possibly to pre-empt criticism. Still, the work has achieved some popularity in its appealing moods and flashy technique.

Richard Strauss
(June 11, 1864 - September 9, 1949)
Ein Heldenleben (A Hero’s Life), op. 40
(1898)

It seems inevitable that Richard Strauss would become a musician. His father was a hornist in Munich and was a part of several premieres of works by Richard Wagner. Strauss’s first mature compositions, especially his tone poems, explored the expressive capabilities of instrumental music, particularly in how instruments alone might portray a literary storyline. Ein Heldenleben, Strauss’s eighth tone poem, exceeds all of its predecessors in scope and orchestral demands. In a program note, he wrote that the subject of the piece was “not a single poetical or historical figure, but rather a more general and free ideal of great and manly heroism.” Some scholars, however, suggest that the work is autobiographical, especially since there are over thirty quotations from earlier works, including Also sprach Zarathustra, Till Eulenspiegel, Don Juan, Don Quixote, Death and Transfiguration, Macbeth, his early opera Guntram, and two lieder: “Traum durch die Dämmerung” and “Befrei.”

Ein Heldenleben has seven episodes, unified with Leitmotifs, short musical motives that represent characters, events, or emotions that are a part of a storyline. “The Hero” introduces the primary motive that represents the main character, proceeding confidently. “The Hero’s Adversaries,” in this case Strauss’s critics, opens with chromatic woodwinds and low brass. The image is like they are plotting against him, with increasing dissonance and anticipation of something bad about to happen.

“The Hero’s Companion” is announced by a fanfare, followed by an extended violin solo that embraces many moods. Strauss confirmed that this section was inspired by his wife, Pauline de Ahna, “…very complex, a trifle pervers, a trifle coquettish, never the same, changing from minute to minute.” The range of emotions expressed shows a complex relationship, not a sentimental stereotype. Eventually, the hero must go off to battle. A call is sounded by distant trumpets, and the hero bids adieu, full of resolve and purpose.

Next is “The Hero in Battle,” an extended development section that features plenty of orchestral fireworks and an obvious march into battle, led by brass and percussion. The various leitmotifs are traded around to different instruments and manipulated to have different rhythms, harmonies, etc., creating the increasing chaos of battle. One can imagine the cannon fire, clashing of swords, charges and retreats of the armies, and the eventual triumph as the full orchestra finally comes together in the opening theme as a sign of victory.

“The Hero’s Works of Peace” is a stark contrast to the preceding battle, a period of reflection and evaluation. Scholars have identified this section as the most autobiographical, because it is here that Strauss quotes his previous works. “The Hero’s Retirement from this World” is a little unsettling, with hints of melancholy, uncertainty, anxiety, and agitation. Finally, in “Completion (Renunciation),” peace of mind and body are achieved, and a lifetime of work is pondered and confirmed. Occasional doubts and concerns bubble to the surface, but in the end, the legacy of the hero is affirmed and celebrated. The heroic horn and the lovely violin share the final moments together, and, after a final fanfare from the brass, the piece ends quietly, signaling fulfillment of the hero’s life and legacy.

Dedicated to Willem Mengelberg and the Concertgebouw Orchestra, the work was actually premiered in Frankfurt on March 3, 1899, with Strauss conducting. Ein Heldenleben is considered one of Strauss’s greatest works, an interesting representation of the struggle between the individual and his/her outer and inner worlds.
The YSO and Yakima Symphony Chorus with soloists
Naomi Ruiz, soprano;
Melissa Schiel, alto;
Jason Wickson, tenor;
Steven Slusher, bass.
Photo by Gary Miller.

The Gilbert Orchards Pops Series
A Tribute to Elvis starring Kraig Parker
May 11, 2019, 7:30pm
Michael Butterman, conductor

Exquisite culinary delights by Zesta Cucina.
Photo by Denika Lam Kleinmann.

The Yakima Valley Classical Series
Ein Heldenleben (A Hero’s Life)
May 25, 2019, 7:30pm
Natasha Paremski, piano

The 2018-19 season includes six Classical Series concerts and five Pops Series concerts at the Capitol Theatre, conducted by YSO Music Director Lawrence Golan except as noted, and one special performance by the Yakima Symphony Chorus.

POLLINATORS: A HERO’S LIFE. A collaboration of the Yakima Symphony Orchestra, Cowiche Canyon Conservancy and friends celebrating the work and lives of pollinators—our community's tiniest heroes—in our midst. Art Exhibit at the Cellar Gallery at Gilbert Cellars, 5 N Front Street. Open during business hours through May 15. Art Exhibit at Essencia Artisan Bakery, 4 N 3rd Street. Open during business hours through May 31.

FREE POLLINATORS – A HERO’S LIFE EVENTS!
Planting for Pollinators. Tuesday, May 14, Tuesday, 7:00pm at the Yakima Arboretum. Featuring Ann Autrey, Benton Conservation District, Heritage Garden Program and Debra Kroon, WSU Master Gardener Program.
The Beekeeper and the Botanist. Wednesday, May 15, 7:00pm at the Yakima Valley College, Deccio Building. Featuring Brian Felix, Beekeeper and Orchidist, and Claire Carpenter, YVC Biology Instructor.
Pollinators – A Hero’s Life Artists Reception. Friday, May 17, 6:30–8:30pm at Essencia Artisan Bakery.
Pollinators Walk. Saturday, May 18, 10:00am–12:00pm at the Cowiche Canyon Conservancy Snow Mountain Ranch. Led by WSU Entomologist David James.
Pollinators and Pollination. Tuesday, May 21, 7:00pm at the Yakima Valley College. Featuring David James, PhD, WSU Entomologist.
Hear Nature Sing: the voices of bees, bears and butterflies. Wednesday, May 22, 7:00pm at The Seasons Performance Hall. Featuring regionally renowned wildlife professional folk singer Ken Bevis with Yakima Symphony Orchestra musicians Denise Dillenbeck and Mika Hood, and the beautiful harmonies of local folk duo Julie & Sally (Julie Conley and Sally Rose). This family-friendly event will celebrate the music of nature.

SUBSCRIBE TO THE ROSEMARY A. C. GOTTLIBE 2019–20 SEASON!
One Thousand and One Nights

Raise the Baton, APRIL 7, 2019:

Lawrence Golan performing Vivaldi’s “Spring” with YSO musicians Kenneth Wright and Vanessa Moss, violin; Jessica Jasper, viola; and Denika Lam Kleinmann, cello.
Photo by Gary Miller.

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